



The Vineyard Hotel, Conference Centre,  
Newlands, Cape Town  
Monday 26 September - 3pm

## Furniture, Silver, Ceramics and Paintings Day Sale

Lots 1-240

OPPOSITE

Lot 23 A set of four George III silver decanter stands (detail)



1



2



3

1

**A George I silver brandy  
saucepan, James Smith I,  
London, 1725**

with moulded rim and short spout,  
*later* turned wooden handle, *the  
underside engraved with the initials S.W.*  
75g all in, 8cm high

**R9 000 – 12 000**

2

**A George II silver two-handled cup,  
Thomas Gladwin, London, 1728**

the body *later* chased with scrolling  
foliage, the sides applied with leaf-capped  
double c-scroll handles, the circular domed  
base *later* engraved "Col C.D.W. Sibthorp,  
Steward. Lincoln Races, 1824", 705g, 15cm  
high, with scratch weights 2,4=70

**R5 000 – 7 000**

3

**A George II silver waiter, John  
Robinson, London, 1741**

circular, the centre engraved with an  
armorial, the moulded rim with shell  
decoration, on three pad feet, 335g,  
19cm diameter

**R3 000 – 4 000**



detail

4

**A set of three George III silver tea caddies, Edward Aldridge, London, 1764**

in sizes, each chased and embossed with scenes of courting couples to the front and reverse, one side chased with rural dwellings, the other engraved with a crest within a cartouche, on four shell feet, the detachable covers with bird finials, 985g, the tallest 12cm high, with scratch weights 12=1, 9=19 and 10=5 (3)

**R60 000 – 80 000**



detail





detail

5

**A George III silver coffee pot,  
Francis Butty and Nicholas  
Dumee, London, 1765**

chased with scrolls, rocaillie  
decoration and floral sprays, engraved  
with an armorial, with goose-shaped  
spout, on a spreading foot moulded  
with fruit and a winged dragon, the  
hinged cover with *later* cone finial,  
1135g, 28,5cm high, the underside  
inscribed *The Gift of J.E* and scratch  
weights 36=14

**R20 000 – 30 000**





6

**A George III silver soup tureen and cover, Charles Wright, London, 1769**

oval with incurved sides, foliate twist handles, gadrooned borders, the cover engraved with a crest and detachable pomegranate finial, raised on four scroll-headed claw and ball feet, 2705g, 40cm wide over handles

**R70 000 – 90 000**

detail



7

**A George III silver bread basket,  
Thomas Pitt II, London, 1775**

pierced lozenge-shaped with leaf-  
and berry swags enclosing beaded  
oval cartouches, the sides with  
acanthus leaf-shaped handles, the  
front and reverse with shells, raised  
on four acanthus-leaf feet, 465g, 31cm  
wide over handles

**R12 000 – 15 000**

8

**A George III silver circular  
shaped dish, Louisa Courtauld &  
George Cowles, London, 1775**

with a wavy gadrooned rim, engraved  
'John Petit', 1385g, 35cm diameter, with  
scratch weights 44 on 18

**R30 000 – 40 000**

9

**A George III silver milk jug,  
William Eley, London, 1778**

the rim engraved with egg-and-dart  
decoration, acanthus leaf-capped and  
reeded handle, on four bun feet, 145g,  
8,5cm high; and a George III silver  
milk jug, Alice and George Burrows,  
London, 1810, engraved with linear,  
wrigglework and floral bands, with  
reeded handle, raised on four ball  
feet, 175g, 10,5cm high (2)

**R2 500 – 3 500**

7



8



10

**A set of four silver salts, maker's mark indistinct, London, 1779**

oval, each pierced with swags within beaded borders, blue glass liners, 325g, 9,5cm wide (4)

R4 000 – 6 000

11

**A pair of George III silver waiters, Daniel Smith and Robert Sharp, London, 1786**

oval, each with beaded rim, the centre engraved with an armorial, on four foliate outswept feet, 825g, 24cm wide (2)

R12 000 – 15 000



10



11





12

12

**A George III silver helmet-shaped milk jug, Henry Chawner, London, 1789**

engraved with a crest within a ribbed cartouche below a band of flowerheads, raised on a circular pedestal foot and square base, 150g, 15cm high

**R3 000 – 4 000**



13

13

**A George III silver teapot, Peter and Ann Bateman, London, 1791**

the body profusely chased with swags, ribbons and flowerheads, one side with a cartouche engraved with initials "JA", the other with a vacant cartouche, with leaf-capped handle and later finial, 540g all in, 17cm high

**R3 500 – 4 000**



14

14

**A pair of George III silver salt cellars, William Abdy, London, 1792**

the navette-shaped bodies pierced with a border of vertical pales below a band engraved with wrigglework and a cartouche engraved with initials, on four outswept feet, 80g, 9cm wide, later blue glass liners (2)

**R2 500 – 3 000**



15

15

**A George III silver sugar basket, Charles Fox I, London, 1793**

oval, with a band of piercing and shell decoration, reeded footrim, applied with a reeded swing handle, 220g, 11,5cm high

**R6 000 – 8 000**

16

**A George III silver sauce tureen and cover, Peter & Ann Bateman, London, 1797**

the part-lobed boat-shaped body engraved with a band of foliage, on four leaf-headed legs, on a stepped rectangular plinth engraved with an armorial, on four claw and ball feet, the sides applied with acanthus-leaf scroll handles, the cover engraved with a crest and applied with a foliate finial, the arms of Charles Osmond Osmond Ma Cantab. of Hern in Halberton and Pinnexmoor, 670g, 18cm high; and a silver sauce ladle, London, bearing 18th century marks, with shell bowl, 50g (2)

**R14 000 – 16 000**

17

**An Old English pattern Scottish Provincial soup ladle, John Keith, Banff, late 18th/early 19th century**

200g

**R2 000 – 3 000**



16



detail



18

18

**A pair of George III silver wine goblets, possibly William Barrott, London, 1805**  
each chased with a greek-key border, the part-fluted body engraved with initials below a crest, on a spreading circular conforming foot, gilt interior, 865g, 18,5cm high (2)

**R7 000 – 8 000**

19

**A pair of George III Sheffield plate coasters, Matthew Boulton, late 18th/early 19th century**

with gadrooned and shell rim, the turned wooden base applied with silver bosses, each engraved with a crest, 18cm diameter (2)

**R3 000 – 4 000**

20

**A George III silver salver, William Bayley, London, 1805**

oval with gadrooned rim, the body engraved with an armorial, on four gadrooned scroll feet, the arms of the Buller family of Downes, co. Devon, Morval co. Cornwall & Lanreath co. Cornwall, 1525g, 41cm wide

**R15 000 – 20 000**



19



20



detail

20



21



21

**A pair of George III shell-shaped butter dishes, William Burwash & Richard Sibley, London, 1806**  
raised on two whelk feet, 180g, 12,5cm wide (2)

**R4 000 – 6 000**

22

**A pair of George III silver chambersticks, William Sumner, London, 1807**  
shaped circular and engraved with an armorial enclosed by gadrooned, acanthus-leaf and shell borders, each with conical extinguisher and detachable sconce engraved with a crest, with leaf-capped angular handle, 1140g, 19,5cm diameter (2)

**R30 000 – 40 000**



detail



23

**A set of four George III silver decanter stands,  
Benjamin Smith II and James Smith III, London,  
1811**

circular, each with openwork everted rims chased with  
fruiting vines, the body similarly chased, enclosed by an  
ovolo band, the centre engraved with a coat-of-arms,  
wood-turned bases, 18,5cm diameter (4)

**R120 000 – 150 000**



detail





detail

24

**A four-piece silver tea service, Robert Gray & Son, Edinburgh, 1814-1851**

comprising: a teapot, hot water jug, milk jug and a two-handed sugar basin, each with gadrooned rim, the shoulders with beaded border above an engraved and moulded lotus and shell band, on a gadrooned circular footrim, the teapot and hot water jug with foliate finial, gilt interiors, 2560g, the hot water jug 29cm high (4)

**R25 000 – 30 000**

24



25

**A George III silver candle snuffer and tray, Rebecca Emes & Edward Barnard, London, 1817**

the snuffer in the form of a pair of scissors moulded with a gadrooned border interspersed with flowerheads and shells, the rectangular tray with conforming decoration, 445g, the tray 24cm long (2)

**R5 000 – 6 000**

25



26

**Four silver salts, Joseph Craddock & William Reid, London, 1818-1825**

each of compressed circular form, raised on lion-mask feet, engraved with a crest enclosed by floral bands below a gadrooned border, gilt interiors, 875g, 9cm diameter (4)

R15 000 – 20 000

27

**A George III three-piece silver teaset, Thomas Robins, London, 1818**

comprising: a teapot, milk jug and two-handled sugar basin, each part-gadrooned body with gadrooned rim, with leaf-capped harp-shaped handles, on four ball feet, gilt interiors, 1400g, the teapot 13cm high (3)

R9 000 – 12 000



26



27



detail

28

**A George III silver coffee jug  
and lampstand, Phillip Rundell,  
London, 1819**

the body engraved with a crest  
between bands of stiff-leaf  
decoration, applied with a carved  
leaf-capped ivory handle with  
serpent terminals, the hinged cover  
with acorn finial, on a gadrooned  
circular foot, the crested stand raised  
on three acanthus-headed paw feet,  
fitted with a burner, 1435g, 27,5cm  
high (2)

**R40 000 – 50 000**







29

**A pair of George IV silver tureens and covers, Robert Garrard, London, 1822**

oval, the body and cover engraved with a crest between gadrooned borders, the sides applied with leaf-capped handles, the cover with detachable stylized thistle-bud and acanthus-leaf finial, on four leaf-scroll and shell feet, 1390g, 21cm wide over handles, stamped GARRARDS, Panton Street, LONDON (2)

**R70 000 – 90 000**



30

**A William IV silver basket,  
William Bateman II, London,  
1830**

oval with a scrolling foliate rim and a lobed body, the reeded central carrying handle with foliage enclosing a vacant scroll cartouche, on an oval footrim, 1340g, 36cm wide, the reverse engraved with scratch weights, DWT 43, '08, CX, N=0=X, No 10

R9 000 – 12 000



30

31

**A George IV silver surgeon's  
etui, Joseph Willmore,  
Birmingham, date mark  
indistinct**

the body moulded and chased with scrolling foliage enclosing a cartouche on either side, one side engraved "Surgeon Savage", the interior fitted with four tortoiseshell-mounted surgeon's blades, the hinged cover with reeded rim, 5,7cm high

R5 000 – 7 000



detail



31



33

32

**A William IV silver milk jug, John James Keith, London, 1836**

the baluster body chased with a band of acanthus foliage, on four outswept shell and leaf feet, moulded scroll handle, 210g, 13cm high

**R2 500 – 3 000**



34

33

**A Victorian silver wine ewer, Robinson-Edkins & Aston, Birmingham, 1839**

the pedestal foot chased with acanthus foliage, with branch-form handle moulded with berries and leaves, the hinged cover with a grape finial, *the underside engraved Wordley, Meyer, Fecit, Liverpool*, 900g, 31cm high

**R7 000 – 9 000**

34

**A Victorian silver entrée dish and cover, Robert Garrard, London, 1846**

the circular dish with gadrooned shell and foliate borders, the domed cover engraved with an armorial, with detachable vine-shaped handle, *stamped Garrards, Panton Street, London, 1980g*, the dish 35,5cm diameter

**R15 000 – 20 000**

35

**A Victorian silver sauceboat,**  
**William Fountain, London, 1846**  
 the body engraved with the initial M,  
 with leaf-capped double scroll handle,  
 on three shell-headed hoof feet, 155g,  
 14cm long

R3 000 – 4 000

36

**A Victorian silver salver, Angel &**  
**Angel, London, 1847**  
 with a beaded and shell rim, the body  
 chased with scrolling foliage enclosing  
 an engraved armorial and inscription,  
 on three outswept shell feet, 1820g,  
 39,5cm diameter

R12 000 – 15 000

37

**A Victorian silver fish slice,**  
**George Adams, London, 1848**  
 with pierced blade, the terminal  
 moulded with a crest, 190g

R3 000 – 4 000

38

**A Victorian silver child's mug,**  
**The Barnards, London, 1849**  
 the body chased with floral panels  
 and scrollwork enclosing a cartouche  
 engraved with initials and a date, on a  
 spreading foot, leaf scroll handle, 155g,  
 9,5cm high

R3 000 – 4 000



36



37



38



39



40



41

39

**A Victorian silver cream jug, The Barnards, London, 1849**  
the body chased with foliage, leaf-capped double scroll handle, 200g, 10,5cm high  
**R3 000 – 4 000**

40

**A Victorian silver cigar case, Nathaniel Mills, Birmingham, 1848**  
rectangular with rounded corners, chased with scrolling foliage enclosing a cartouche engraved with a crest, the initials FJW and the date December 15th 1848, 105g, 12,5cm high  
**R2 500 – 3 000**

41

**A Victorian silver vinaigrette, Nathaniel Mills, Birmingham, 1853**  
rectangular, the hinged cover engraved with an initialled cartouche enclosed by engine-turned decoration, with pierced gilt grille, 25g, 4cm wide  
**R4 000 – 6 000**



43



44



45

42

**A Victorian silver barrel-shaped mustard pot, Charles Thomas & George Fox, London, 1857**  
with bands of reeding, applied with a double c-scroll handle, *125g, 8cm high*; and a Victorian silver pepper grinder, John Grinsell & Sons, London, 1898, with Peugeot mechanism, *8,5cm high* (2)

**R1 500 – 2 000**

43

**A Victorian silver cake basket, Richard Martin & Ebenezer Hall, Sheffield, 1866**  
of oval outline, engraved with panels of fruit and sprays of flowers enclosing a shaped cartouche and engraved with a crest, with pierced, beaded and wavy borders, moulded with further sprays of flowers, applied with a pierced swing handle, *1005g, 37cm long*

**R7 000 – 9 000**

44

**A pair of Victorian silver asparagus tongs, George Adams, London, 1869**  
with shells and scrolling foliage, the terminal with a lion crest, *215g*

**R2 000 – 3 000**



45

**A Victorian silver wine jug, The Barnard Brothers, London, 1870**

the baluster body chased and engraved with flowerheads and scrolling foliage, applied with a scroll handle, on a circular foot, 33cm high, 575g

R9 000 – 12 000

46

**A Victorian silver breakfast dish, Andrew Crespel & Thomas Parker, London, 1870**

with detachable domed cover engraved with the initial W, raised on four scroll feet, *retailed by Frazer & Haws, 31 Regent Street, 920g, 30cm high*

R6 000 – 8 000

47

**A pair of Victorian silver salt cellars and spoons, Henry Holland, London, 1876**

oval, each two-handled body with beaded rim, silver-gilt interior, on a rectangular base, 155g all in, 11,5cm wide over handles (4)

R3 000 – 4 000

48

**A Victorian silver sweetmeat dish, Charles Stuart Harris, London, 1884**

of floriform outline, embossed with summer flowers and scrolling leaves, 160g, 18,5cm diameter

R1 500 – 2 000



46



47



detail

49

A Victorian silver model of Betjemann's 'The Tantalus', George, George William and John Betjemann London 1887 the ribbed carrying handle above a hinged plate engraved with cartouches of summer flowers, the pierced side supports fitted with the Betjemann's locking mechanism, the whole chased with borders of roses, foliage and vacant shield-shaped cartouches, the stepped base fitted with three *later* decanters and stoppers, *stamped* BETJEMANN'S PATENT, LONDON, 20392, and 'THE TANTALUS', 38,5cm high, 41cm wide, 17,5cm deep (4)

R35 000 – 45 000





50

50

**A Victorian silver coffee pot,  
Mappin Brothers, Sheffield, 1895**  
the part-fluted body engraved with initials  
below a crest, the domed and fluted cover  
with wooden finial, wooden harp-shaped  
handle, on a spreading footrim, 585g,  
21,5cm high

**R3 500–4 500**



51

51

**A late Victorian two-handled  
covered cup, Searle & Co Ltd,  
London, 1899**  
the part-gadrooned and lobed body  
engraved with a band of foliage, on  
a gadrooned circular footrim, the  
conforming detachable cover with finial,  
1585g, 28,5cm high

**R12 000 – 15 000**

53



52

**An Edwardian silver bonbon dish, Jas Dixon & Sons, Sheffield, 1902**

the circular body pierced with scrolling foliage and vacant cartouches, with pierced and gadrooned rim, on three feet, *190g, 16cm diameter*

**R1 500 – 2 000**

53

**A pair of Edwardian silver comports, George Howson, Sheffield, 1904**

each pierced body with a wavy rim, gadrooned, scroll and shell border, the base engraved with the initials TMC, on a domed footrim, with green glass liners, *950g, 22cm diameter*; with two additional green glass liners (4)

**R9 000 – 12 000**

54

**An Edwardian silver biscuit box, George Howson, Sheffield, 1904**

the compressed rectangular body moulded with a wave, scroll and beaded band, the corners with foliage, with a gadrooned shell and scroll rim, the conforming hinged cover with an ivory finial, engraved with the initials TMC, on four bun feet, *915g all in, 19cm high*

**R4 000 – 6 000**

#### PROVENANCE

Sir Thomas Major Cullinan (1862-1936), South African diamond magnate, renowned for giving his name to the Cullinan Diamond, the largest diamond ever discovered. Thence by descent to the present owner.



54



55 part lot



56

55

**An assembled set of Kings pattern flatware, Mappin & Webb, Sheffield, 1904-1908**

comprising: 8 table forks, 8 table spoons, 8 dessert forks, 8 dessert spoons, 8 teaspoons, a soup ladle and a sauce ladle, 3130g; 6 fruit forks and 4 fruit knives, maker's mark WS, Sheffield, 1835; and 8 table knives and 8 dessert knives, London, 2005, in an *associated* canteen (68)

R18 000 – 24 000

56

**A cased set of four George V silver and tortoiseshell place card holders, William Comyns & Sons, Birmingham, 1913**

circular, inlaid with a fleur-de-lis enclosed by berry and leaf borders, on a circular foot, 4,5cm high (4)

R4 000 – 6 000

57

**A modern silver rose bowl, The 'World Wildlife Fund' No. 144 of a limited edition of 2000, Herbert & Lawrence Parsons, for Messrs Tessiers, London, 1976**

decorated in relief with five panels of threatened species: tiger, arabian oryx, polar bear, cheetah and Indian rhinoceros, after various artists, raised on a stepped circular foot, 1285g, 26cm diameter

R7 000 – 10 000



57





58

**A canteen of silver cutlery, Walker & Hall, Sheffield, 1967-1969**

each piece moulded with leaf, scroll and tendrils, comprising:

Top drawer:

- 12 dinner knives
- 12 hors-d'oeuvre knives
- 12 hors-d'oeuvre forks
- 12 cheese knives
- 2 pairs of carvers and a steel

Second drawer:

- 12 coffee spoons
- 12 grapefruit spoons
- 12 ice cream spoons
- 12 ice cream forks
- 12 fruit knives
- 12 fruit forks

Third drawer:

- 12 teaspoons
- 12 cake forks
- 12 dinner forks
- 12 fish knives
- 12 fish forks

Fourth drawer:

- a cake slice
  - a pair of fish servers
  - a pair of sauce ladles
  - 12 dessert spoons
  - 12 soup spoons
  - 6 serving spoons
- 8075g of weighable silver*  
 contained in a four-drawer mahogany canteen, with rectangular moulded top raised on cabriole legs with pad feet, 82cm high, 70cm wide, 42cm deep (220)

**R70 000 – 80 000**



59

**An eight-piece silver teaset, Walker & Hall, Birmingham, 1967-1968**

comprising: a teapot, coffee pot, hot water jug, tea-kettle-on-stand, a bowl, a covered two-handled sugar bowl, a milk jug and a cream jug, fluted ovoid, the shoulders engraved with shells, flowerheads and foliage, on a ribbed stepped foot, composition handles, 6085g, *the kettle-on-stand 32cm high*; and a rectangular two-handled silver tray, Elkington & Co, Birmingham, 1968, chased with scrolling foliage and shells, 7000g, 68cm wide over handles (9)

**R90 000 – 100 000**



60

60

**A Carlton Ware 'Paradise bird and tree with cloud' pattern bowl, 1927-1931**

decorated with birds of paradise, stylized trees and rocky outcrops against a mottled red-lustre ground with gilt highlights and rims, raised on a circular foot, *black printed factory mark*, pattern 3143, attributed to Violet Elmer, 25,5cm diameter

R8 000 – 10 000

61

**A Carlton Ware 'Duck' pattern dish, 1940-1951**

decorated with three ducks in flight against a mottled red lustre ground, *black printed factory mark*, shape 2149, pattern 4455, 22cm square

R4 000 – 6 000

62

**A Tudric pewter mounted Moorcroft 'Pansy' pattern tazza, 1920s**

circular, raised on a hammered pewter column with spreading circular foot, *painted and impressed initials, marks and numerals*, 01313, 12,5cm high

R4 000 – 6 000



detail



62



63

63

**A George III mahogany tray-top night table, late 18th century**

the rectangular top with shaped gallery and pierced handles above a tambour door, the pull-out base outlined with stringing, enclosing an interior fitted with a ceramic liner, the sides with brass handles, on bracket feet, 82cm high, 51,5cm wide, 48cm deep

R12 000 – 15 000



64

64

**A George III mahogany serving table, early 19th century**

the D-shaped top above a frieze drawer on square-section legs, the front inlaid with stringing, 81cm high, 128cm wide, 51cm deep

R8 000 – 10 000







67

65

**An oak settle, late 18th/early 19th century**  
the four-fielded panelled back with down-curved arms, on cabriole legs with pad feet, *182cm wide*, with a squab cushion

**R8 000 – 12 000**

66

**A Regency mahogany library writing table**  
the moulded rectangular top with a tooled brown leather inset, the frieze with three drawers on either side, on reeded tapering legs with brass cappings and castors, *72cm high, 137,5cm wide, 105,5cm deep*

**R25 000 – 35 000**

67

**A near pair of mahogany chests of drawers, 19th century**  
each with rectangular top above a frieze drawer and an arrangement of three short and three long drawers below, flanked by a half-column, on turned bun feet, *restorations, the larger 110cm high, 137cm wide, 62,5cm deep (2)*

**R25 000 – 35 000**



68

68

**A French three-piece silver tea and coffee set, 19th century** comprising: a teapot, coffee pot and two-handled sugar bowl, with spiral fluting, the teapot and sugar bowl with foliate cartouches engraved with initials, each cover with fluting and a foliate finial, on four outswept foliate feet, 1760g, the coffee pot 26,5cm high (3)

R12 000 – 15 000

69

**A French silver tea caddy, with import marks for London, Dimier Brothers, 1895**

modelled in the form of a sedan chair, both sides chased with curtains closed above a scene of a courting couple in a landscape, chased with flowerheads and scrolling foliage, the shaped square cover surmounted by a pierced crown, 230g, 13cm high

R5 000 – 7 000



69



71



72

70

**A Dutch silver salver,  
Amsterdam, 19th century**  
square with reeded rim, on four pierced  
feet, 850g, 27,5cm wide

**R5 000 – 7 000**

71

**A pair of Polish silver  
candlesticks, maker's mark HF,  
post 1920**  
columnar, the sconce moulded with  
bands of foliage, on a square stepped  
base, on four outswept scroll feet, 500g,  
32cm high (2)

**R15 000 – 20 000**

72

**A pair of Russian silver  
candlesticks, late 19th century**  
each with foliate and gadrooned  
knops, on a wavy domed base with  
scrolling foliage, 590g, 29,5cm high (2)

**R15 000 – 20 000**



73



74



75

73

**A Russian silver teapot, maker's mark B.C., 1835**

the body chased with a band of flowerheads and leaves above a band of fluting, with an ivory handle and finial, on four paw feet, *510g all in, 13,5cm high*

**R6 000 – 8 000**

74

**A Russian silver box, Michael Funtikov, Moscow, early 20th century**

the hinged cover applied with the State Emblem of the Russian Empire, with diaper and scroll border, *40g, 6cm wide*

**R6 000 – 8 000**

75

**A Russian silver and niello cup, Viliki-Oustiug, Alexander Zhillin, 1889**

with moulded rim, chased with scrolling foliage, on a spreading circular foot, *160g, 12cm high*

**R10 000 – 15 000**



76

**A Fabergé silver four-piece tea and coffee set, with marks for Carl Fabergé, Moscow, 1908-1926**

comprising: a teapot, coffee pot, two-handled sugar bowl and a milk jug, each part-gadrooned body engraved with the initials AC, with harp-shaped handles and reeded foot rims, gilt interiors, marked in Cyrillic K Fabergé beneath Imperial warrant, 84 standard, 2230g, the coffee pot 21,5cm high (4)

**R60 000 – 80 000**



77

**A pair of Dutch Delft blue and white jars, late 18th/early 19th century**

ovoid, painted with shaped panels inscribed 'B:CAROTTEN' and 'G:RAPPE' enclosed by foliate and scroll-work cartouches headed by a vase of flowers, with brass covers, *one painted with initials BP, chips and fritting, 26cm high (2)*

R10 000 – 15 000

78

**A Dutch Delft blue and white jar, late 18th/early 19th century**

ovoid, painted with a shaped panel inscribed 'RAPPE' enclosed by a cartouche of scrolls, flowers and foliage, and headed by a flower-filled vase, *associated brass cover, chips and fritting, 30cm high*

R4 000 – 6 000

79

**A Dutch Delft blue and white snuff jar, de Drie Klokken, 19th century**

ovoid, painted with a seated Red Indian smoking a long clay pipe beside a jar inscribed 'St:Domingo', flanked by sailing ships to one side and containers to the other, one inscribed 'VOC', *chips, underglaze-blue painted factory mark, 25,5cm high*

R4 000 – 6 000

**LITERATURE**

cf. C.S. Woodward, *Oriental Ceramics at the Cape of Good Hope 1652-1795*, Cape Town, 1974, page 104, plate 130, where a similar example is illustrated

80

**A Dutch Delft blue and white five-piece garniture, de Porceleyne Klauw, 19th century**

comprising: a pair of trumpet vases and three vases and covers, each painted with a cartouche centred by a vase of flowers enclosed by scroll and diaper borders, the reverse painted with a branch of coral, the covers surmounted by a lion dog, *some restoration and chips, the tallest 23cm high (5)*

R4 000 – 6 000

77



78



79



80



81

**A gilt-metal mounted 'Sèvres' canister and cover, early 19th century**

decorated with rondels of laurel leaves against a green ground, red printed mark, 11cm high

**R2 500 – 3 000**

81



82

**A Josef Lorenzl Art Deco bronze and ivory figure, circa 1930**

standing on tip-toe, on a green onyx base, oxidisation, signed, 24,5cm high

**R8 000 – 12 000**

82



83

**A group of three Damask cushions**

made by Robert Kime Interiors, London, dusky rose silk and linen applied with metallic braid edges and tasselled borders, approximately 64cm by 44cm (3)

**R3 000 – 4 000**

**PROVENANCE**

Property of a Lady

84

**A pair of needlework cushions, Sicilian**

made by Robert Kime Interiors, London, worked in cotton thread with stylized foliate bands in shades of brown, blue and mustard, approximately 55cm by 45cm (2)

**R1 500 – 2 000**

**PROVENANCE**

Property of a Lady

83 and 84 detail





detail



detail





85

**A French ormolu-mounted  
mahogany and parquetry Vernis  
Martin cabinet-on-stand, by  
Sormani & Son, Paris, late 19th  
century**

the rounded rectangular shaped top with  
three-quarter balustraded gallery above a  
cupboard painted with a maiden and two  
young attendants, enclosing a mirrored  
interior and fitted shelf, the lower half  
with a frieze drawer, raised on four fluted  
supports, panelled back and shaped  
platform, on tapering legs and brass  
toupie feet, *the drawer lockplate engraved  
Vve P. Sormani & Fils, 10r, Charlot, Paris,  
150cm high, 54,5cm wide, 30cm deep*

**R70 000 – 90 000**

Italian born Paul Sormani (1817-1877)  
was one of the most important Parisian  
cabinet makers in the second half of the  
19th century. He commenced business  
from his workshop in 7 *Cimetière Saint-  
Nicolas* in 1847 and later moved to 114  
*rue du Temple*. When he finally opened  
his premises in 10 *rue Charlot* in 1867, the  
production of fine furniture in the Louis  
styles as well as his own creations was  
at its height. His work was described  
in the catalogue of the 1867 *Exposition  
Universelle* thus: *'toute sa production révèle  
une qualité d'exécution de tout premier  
ordre.'*

Paul Sormani showed his work at the 1849  
*Exposition Nationale*, Paris, when he was  
awarded a bronze medal, at the *Exposition  
Universelle* in 1855 he got the *médaille  
de première classe* and at the London  
*International Exhibition* of 1862 he received  
a further award. At the Paris exhibition of  
1867 special mention was made of his  
*"...petits meubles de fantaisie..."*  
On his death in 1877 his widow and son  
took over the business and from this date  
onwards pieces are normally signed "*Veuve  
Sormani & Fils.*"





86

**A French gilt patinated bronze and white marble mantel clock, 19th century**

13cm enamel dial signed *Chedel á Paris*, with arabic and roman numerals and pierced hands, bell-striking anchor movement signed *D'argent Martini & Cie*, the case surmounted by a two-coloured bronze figure emblematic of Astronomy, her left arm resting on a celestial globe, holding a compass in her right hand, the stepped oval-shaped base with fluted corners and applied with beaded, ovolo, leaf and berry borders, raised on compressed lobed bun feet, some restoration and chips to the marble, 62cm high, 80cm wide

**R25 000 – 35 000**

detail





87

87

**A Cape silver two-handled sugar bowl, Johan Hendrik Vos, circa 1780**

the pierced rim moulded with flowerheads and scrolls, on four outswept flower-headed legs terminating in pad feet, 165g, 17,5cm wide over handles

**R60 000 – 80 000**

#### LITERATURE

cf. Stephan Welz, *Cape Silver and Silversmiths*, Balkema, Cape Town, 1976, page 97 where a similar example by Daniel Heinrich Schmidt is illustrated

88

**A Cape silver beaker, Johan Hendrik Vos, late 18th century**

cylindrical with rolled rim, gilt interior, 90g, 6,5cm high

**R10 000 – 15 000**



88



detail



detail

89

**A Cape silver double beaker,  
Daniel Beets, circa 1812**

of barrel form, engraved with bands  
of reeding, the body engraved 'Gustaf  
Christaf Greffrath 1816', the bases  
inset with coins dated 1774 and 1775,  
gilt interiors, 245g, 13,5cm high

**R55 000 – 60 000**



90



91



92

90

**A pair of Cape silver-gilt Bible clasps, Johannes Casparus Lotter, mid 18th century**  
each with beaded borders, engraved 'ECL' and 'FL Peiser' respectively, 106g (2)

**R5 000 – 7 000**

91

**A Cape silver vinaigrette, Marthinus Lourens Smith, circa 1800**  
rectangular, the lid chased with a band of foliage, the sides with wrigglework borders, gilt interior, the pierced grille with foliate decoration, 13g, 2,7cm wide

**R9 000 – 12 000**

92

**A Cape silver beaker, Peter Clarke Daniel, 19th century**  
the tapering cylindrical body with moulded rim, alternating bands of reeding and bright-cut foliate decoration, engraved with a crest, 150g, 7,5cm high

**R25 000 – 30 000**



93

93

**A Cape silver salver, Dominique Boudouin Du Moulin, circa 1830**  
square with rounded corners and gadrooned rim, the body chased with a band of scrolling foliate decoration, on four outswept leaf-shaped feet, 380g, 18,5cm wide

**R45 000 – 50 000**



94

94

**A Cape silver snuff box, possibly Peter Clarke Daniel, circa 1850**  
circular, the hinged cover with bright-cut decoration and engraved with the initials 'MW', 29g, 3,7cm diameter

**R4 000 – 6 000**



95

95

**A Cape silver snuff box, C Kohl, 19th century**  
rounded rectangular, the cover engraved with foliage enclosing a cartouche engraved with initials, 65g, 6cm long

**R4 000 – 6 000**



96



97



98



99

96

A Cape silver double-sided marrow scoop, Lawrence Holme Twentyman, early 19th century

40g

R2 000 – 3 000

97

A Cape silver Kings pattern soup ladle, Lawrence Holme Twentyman, early 19th century

321g

R9 000 – 12 000

98

A Cape silver Kings pattern fish slice, Lawrence Holme Twentyman, early 19th century

the blade with a part-reeded border, 234g

R8 000 – 10 000

99

A Cape silver Kings pattern fish slice, Fredrick David Waldek, 19th century with a pierced blade and reeded border, 257g

R7 000 – 9 000





100



101



102



103

100

A Cape silver Kings pattern sauce ladle, Lawrence Holme Twentyman, 19th century

*90g*

R2 500 – 3 000

101

A Cape silver Fiddle pattern soup ladle, Lawrence Holme Twentyman, early 19th century

*250g*

R6 000 – 8 000

102

A Cape silver Fiddle pattern basting spoon, Johannes Combrink, 19th century

*100g*; an Old English pattern example, Johannes Combrink, the reverse stamped with the initials AFDT, *105g*; and two Cape silver Fiddle pattern dessert spoons, Lawrence Holme Twentyman, 19th century, the terminals engraved with initials, *100g* (4)

R9 000 – 12 000

103

A Cape silver Fiddle pattern soup ladle, Johannes Combrink, early 19th century

*225g*

R6 000 – 8 000

104

**Eight Cape silver Fiddle pattern teaspoons, William Moore, mid 19th century**

*160g; and two further examples, Christiaan Kruger, 18th century, 35g (10)*

**R4 000 – 6 000**

105

**Eleven Cape silver Fiddle pattern table spoons, William Moore, mid 19th century**

*645g; and another example, Lawrence Holme Twentyman, 60g (12)*

**R8 000–12 000**

106

**Ten Cape silver Fiddle pattern table forks, William Moore, mid 19th century**

*605g (10)*

**R8 000 – 12 000**

104



105



106





detail

107

**A Cape stinkwood *sécretaire* bookcase, 18th century**

the arched cornice centred by a leaf cresting above a pair of doors enclosing a shelf and four small drawers, the panelled fall-front enclosing six serpentine shaped drawers flanking a tambour compartment and a secret well, three serpentine long drawers below, on a conforming moulded base with fluted block feet, *restorations*, 248cm high, 131cm wide, 65,5cm deep

**R150 000 – 200 000**

**PROVENANCE**

Formerly The Property of the Estate  
Late Mrs JAJ 'Kotie' Roodt-Coetzee  
Sold: Stephan Welz & Co, Cape Town,  
7 & 8 February 2006, lot 372





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108

**A Cape yellowwood and stinkwood gateleg  
table, early 19th century**

the rectangular two-flap pegged top above a  
moulded frieze incorporating a real and a dummy  
drawer, raised on tapering fluted legs and block feet,  
*restorations and replacements, 72,5cm high, 194cm wide  
open, 125cm deep*

**R100 000–150 000**



109

**A set of six Cape stinkwood neo-classical style dining chairs**

each with curved top rail centred by pierced cresting above a pierced fiddle splat, caned seat, on square-section tapering legs joined by H-shaped stretchers (6)

**R35 000–45 000**

110

**A Cape stinkwood and yellowwood jonkmanskas, first quarter 19th century**

the rectangular top above a pair of drawers and a pair of panelled doors enclosing two shelves, the fronts inlaid with diamond motifs, on square-section tapering legs, *155cm high, 129cm wide, 53,5cm deep*

**R100 000 – 120 000**





111

**An Eastern Cape stinkwood  
and yellowwood wall  
cupboard, first quarter  
19th century**

the arched broken pediment  
applied with carved rosette  
bosses above a pair of panelled  
doors enclosing three shelves,  
*172cm high, 123cm wide, 43cm  
deep*

**R60 000 – 80 000**





112

**A Cape stinkwood and yellowwood inlaid display cabinet, 19th century**  
 the rectangular top with canted corners above a pair of frieze drawers with a pair of  
 glazed doors below with glazed sides, on *later* cabriole legs joined by a wavy X-shaped  
 stretcher, the whole inlaid with herringbone stringing and stylized star motifs, *some*  
*restorations, 135cm high, 130cm wide, 64cm deep*

R30 000 – 35 000

113

**A Cape yellowwood and stinkwood voorkis, 19th century**

the hinged rectangular top applied with a moulded strip, the tapering sides applied with iron carrying handles, 47,5cm high, 93cm wide, 58cm deep

**R5 000 – 6 000**

**LITERATURE**

Michael Baraitser and Anton Obholzer, *Cape Country Furniture*, Struik, Cape Town, 1981, illustrated on page 222, plate 770



113

114

**A West Coast stinkwood and fruitwood inlaid rusbank, 19th century**

the back with vertical splats and midrail, riempie seat, on baluster-turned legs with bun feet joined by front and side stretchers, 190cm long

**R9 000 – 12 000**



114



115

**A Cape yellowwood and stinkwood extending dining table, 19th century**

in three parts, the rectangular top composed of a central section and a pair of D-ends above a moulded frieze, on ring-turned baluster legs, *small replacements*, 75cm high, 268,5cm long fully extended, 132cm wide; and a later additional leaf, 75cm high, 87cm long, 132cm wide (2)

R90 000 – 120 000





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116

**A set of ten Cape Regency style stinkwood  
dining chairs, late 19th century**

each with curved top rail and conforming midrail, caned  
seat, on baluster turned legs, *restorations* (10)

**R30 000 – 35 000**

**PROVENANCE**

Laborie Manor, Paarl, and thence by descent to the  
present owner

117

**A Chinese pottery figure of an attendant, Tang Dynasty**

modelled wearing long flowing robes, his hands clasped at his chest, his head with traces of black pigment, *feet lacking, some chipping, 21,5cm high*

R6 000 – 8 000



117

118

**A Chinese Wucai baluster jar, Transitional Period (1620–1644)**

decorated with a young man astride a *kylin* holding a *ruyi* sceptre surrounded by attendants bearing standards and three further figures bearing gifts before a balustraded rocky outcrop, the shoulders painted with a continuous band of flowerheads and a diaper border, *23,5cm high*

R15 000–20 000



118

119

**A pair of Chinese blue and white dishes, Kangxi (1662–1722)**

each centre painted with two maidens and their attendants, enclosed by a border of peony blossom, *underglaze-blue artesian and double-ring mark, one with hairline crack, 15,5cm diameter (2)*

R3 000 – 4 000



119

120

**A Chinese 'famille-verte' dish,  
Kangxi (1662 - 1722)**

the centre painted with a deer and a crane amongst *lingzhi* fungus beside a rocky outcrop, with the 'Three Friends of Winter', prunus, bamboo and pine, the cavetto with *ruyi*-head border, the rim with a band of flowerheads and foliage, 32cm diameter

R5 000 – 7 000

120



121

**A Chinese 'famille-verte' dish,  
Kangxi (1662-1722)**

painted with bird perched on a branch before a rocky outcrop enclosed by sprays of chrysanthemums and butterflies, 21cm diameter

R5 000 – 7 000

121



122

**A Chinese export teapot stand,  
Qianlong (1736-1795)**

made for the American export market, of quatrefoil outline, the centre painted with a three-master sailing ship, with five gun ports flying American flags, enclosed by an arrow and diaper border, *hairline cracks, minor wear to enamels*, 14,5cm diameter

R1 500 – 2 000

122





123

**A rare Chinese 'Cape of Good Hope' tea bowl and saucer, Qianlong, circa 1740**

finely painted with two Dutch ships and a sailing skiff in the foreground, a view of Table Mountain behind and the peaks of Signal Hill and the Lion's Head both sporting the Dutch flag, another flying from the Castle of Good Hope, the shore-line painted with buildings and the gallows, enclosed by a black and gilt-line border, *minute rim chips, gilding worn at the rim, 12cm diameter* (2)

**R25 000 – 35 000**

Woodward discusses Chinese porcelain decorated with shipping in the roadstead at Table Bay, for which the original designs given to the Chinese enamellers have not yet been identified. Further examples are also held in the William Fehr Collection at The Castle, Cape Town

**LITERATURE**

cf. CS Woodward, *Oriental Ceramics at the Cape of Good Hope, 1652-1795*, AA Balkema, Cape Town, 1974, between pages 116 and 117, colour plate E, where a similar example belonging to the Africana Museum is illustrated



124

**A pair of Chinese blue and white plates, Qing Dynasty, 18th century**

each painted with three figures on a bridge before a pavilion within a river landscape, 23cm diameter (2)

R2 000 – 3 000

125

**A Chinese blue and white Nankin platter, Qianlong (1736–1795)**

octagonal, painted with two figures on a bridge before three pavilions before a river and mountain landscape, the cavetto with trellis, diaper and greek-key border, 41,5cm wide, fritting chips

R4 000 – 5 000

126

**A Chinese blue and white Nankin platter, Qianlong (1736–1795)**

octagonal, painted with a pair of figures before a pavilion within a riverscape, enclosed by a floral and diaper border, 29,5cm wide

R3 000 – 4 000



124



125



126



127

**A Chinese 'famille-verte' vase,  
Qing Dynasty, 18th century**

the ovoid body moulded in relief  
with *bianco sopra bianco* decoration  
enclosing two shaped cartouches, each  
painted with a deer amongst *lingzhi*  
fungus, cranes, butterflies and further  
birds, all before a rocky outcrop with a  
pine tree, one tree with a mythological  
animal seated in the branches, the neck  
decorated with further cartouches, gilt  
rim, *six-character mark in iron-red*, rim  
and foot with restored chip, 21cm high

R7 000 – 9 000

128

**A Chinese 'Blanc de Chine' figure  
of Budai, Qing Dynasty, 18th/19th  
century**

the seated figure dressed in loose robes  
exposing his rounded belly, his left  
hand resting on a knotted bag, *minute  
chipping*, 10cm high

R3 000 – 4 000

129

**A Chinese turquoise and  
aubergine-glazed miniature  
table screen, Qing Dynasty, 19th  
century**

modelled in relief with a figure standing  
on the head of a bull, the stand with  
vase-shaped side supports, on bracket  
feet, *the figure's hand and feet restored*,  
15cm high, 12cm wide

R4 000 – 6 000

130

**A Chinese 'famille-rose' bowl,  
Daoguang (1821-1850)**

decorated with peonies and blossom  
before a rocky outcrop, wavy gilt rim,  
*six-character seal mark*, *three rim chips  
restored*, 17cm diameter

R5 000 – 7 000



127



128



129



130

131

**A Chinese 'famille-rose' Canton dish, Qing Dynasty, 19th century**  
of shaped oval outline, decorated with figures before a pavilion enclosed by a border painted with butterflies, birds and flowers, 27,5cm wide

**R3 000 – 4 000**



131

132

**A Chinese blue and white dish, 19th century**  
the centre painted with a dragon and a *feng hu* bird contesting a flaming pearl amongst stylized clouds, the everted rim painted with bats and clouds, the reverse with scrolling peonies and foliage, 28,5cm diameter

**R5 000 – 7 000**



132

133

**A pair of Satsuma earthenware vases, Meiji period (1868-1912)**  
of hexagonal form, decorated in coloured enamels and gilt with panels of figures in a tea garden, the reverse with figures of Samurai, 24cm high, signed Satsuma Hattori (2)

**R8 000 – 10 000**



133



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134

A Chinese hardwood altar table,  
late 19th century

the rectangular top above a pierced and  
carved frieze, on tapering legs with scroll  
feet joined by side stretchers, 85cm high,  
195cm long, 46cm deep

R20 000 – 25 000



135

135

**A Chinese hardwood two-tiered stand, late 19th century**

the staggered rectangular tops above pierced supports joined by conforming stretchers, on bun feet, 98cm high, 77cm wide, 32cm deep

R6 000 – 8 000

136

**A Chinese lacquer hardstone-inlaid hardwood cabinet-on-stand, late 19th century**

the rectangular top above a pair of doors carved and inlaid with hardstones, mother-of-pearl, coloured glass and soapstone with figures of musicians and dancers, the sides carved with sprays of flowers and fruit, enclosing a shelf and a secret compartment, on a *later* black and gilt stand carved with shell-headed cabriole legs, on claw and ball feet, 119cm high, 64cm wide, 36cm deep (2)

R7 000 – 9 000



136

137

Francis **SWAINE**

BRITISH 1720–1782

*A Frigate in Heavy Seas*

signed

oil on canvas

45 by 63cm

**R20 000 – 30 000**



137

138

Follower of Thomas

**BUTTERSWORTH**

BRITISH 1768–1842

*Ship Portraits, four*

oil on canvas

each 49 by 59cm (4)

**R30 000 – 40 000**



138

139

John **PIPER**

BRITISH 1903–1992

*Rheims Cathedral*

signed and numbered I/VI in pencil in  
the margin

lithograph printed in colours

67 by 54cm

**R10 000 – 12 000**



140

Jan Ernst Abraham **VOLSCHENK**

SOUTH AFRICAN 1853–1936

*Avond op die Vlakte*

signed, dated 1924 and inscribed with the title on the reverse  
oil on canvas laid-down on board  
11 by 20cm

**R18 000 – 24 000**

141

Allerley **GLOSSOP**

SOUTH AFRICAN 1870–1955

*Landscape*

signed with the artist's initials  
oil on panel  
29 by 34cm

**R6 000 – 8 000**

142

Allerley **GLOSSOP**

SOUTH AFRICAN 1870–1955

*Mountainous Landscape*

signed with the artist's initials  
oil on card  
10,5 by 18,5cm

**R2 000 – 3 000**

143

Allerley **GLOSSOP**

SOUTH AFRICAN 1870–1955

*Donkeys in a Paddock*

signed  
oil on board  
23 by 34cm

**R5 000 – 8 000**

144

Sydney **TAYLOR**

SOUTH AFRICAN 1870–1952

*A Thatched Cottage*

signed  
watercolour  
20 by 30cm

**R3 000 – 5 000**

145

Pieter Willem Frederick **WENNING**

SOUTH AFRICAN 1873–1921

*Remains of Lady Anne Barnard's House  
in 1917*

signed and inscribed with the title  
ink and watercolour  
11 by 10,5cm, framed with UV protection,  
museum quality glass

and a book by Lady Anne Barnard, *South  
Africa a Century Ago, Letters Written from the  
Cape of Good Hope, (1797-1801)*, Maskew  
Miller, Cape Town, 1908 (2)

**R8 000 – 12 000**

**PROVENANCE**

Ex Libris FCL Bosman, thence by descent

146

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

*Landscape with Rocks*

signed and dated 1939  
watercolour with heightening  
18,5 by 28,5cm

**R8 000 – 12 000**

147

Ernst Karl Erich **MAYER**

SOUTH AFRICAN 1876–1960

*Baobab*

signed and dated 1953  
oil on canvas board  
18,5 by 24,5cm

**R20 000 – 30 000**

148

Pauline Augusta Wilhelmina  
**SPILHAUS**

SOUTH AFRICAN 1878–1967

*A Cape Cottage in a Landscape with  
Trees*

signed with the initials  
oil on board  
25,5 by 29cm

**R20 000 – 30 000**

149

George William **PILKINGTON**

SOUTH AFRICAN 1879–1958

*Somerset House*

signed  
oil on card  
22 by 29cm

**R5 000 – 7 000**

This building now forms part of Somerset House School, in Somerset West. Originally the farm Cloetenburg, the farmstead is named after Catherine Cloete who, in 1720, bought a portion of what had been Willem Adriaan van der Stel's Vergelegen estate. The gable was added in 1785.



140



143



146



147



148



149



150

150

Edward **ROWORTH**

SOUTH AFRICAN 1880–1964

*Dappled Landscape*

signed

oil on canvas

49 by 60cm

R20 000 – 30 000

151

Frans David **OERDER**

SOUTH AFRICAN 1867–1944

*Ishinza Antonie Zivingle*

inscribed with the title in pencil top

right, under the mount

watercolour

32 by 22cm

R8 000 – 12 000

152

Reginald Ernest George **TURVEY**

SOUTH AFRICAN 1882–1968

*Kraal*

signed

oil on board

49,5 by 59cm

R15 000 – 20 000



152

153

Reginald Ernest George

**TURVEY**

SOUTH AFRICAN 1882–1968

*Drakensberg*

signed

oil on canvas

49 by 59cm

R10 000 – 15 000



153

154

Edward **ROWORTH**

SOUTH AFRICAN 1880–1964

*Riviersonderend from Viljoen's Pass, Elgin*

signed and dated 1948

oil on board

75 by 100,5cm

R20 000 – 30 000



154



155

Edward **ROWORTH**

SOUTH AFRICAN 1880–1964

*Landscape*

signed

oil on board

29 by 39cm

**R6 000 – 9 000**

156

Marthinus Johannes **DE JONGH**

SOUTH AFRICAN 1885–1942

*Between the Mountains, Wyllies  
Poort*

signed, inscribed with the title in  
pencil on the stretcher

oil on canvas

30,5 by 49,5cm

**R18 000 – 24 000**

157

Marthinus Johannes **DE JONGH**

SOUTH AFRICAN 1885–1942

*Seweweekspoort*

signed

oil on canvas

44 by 62cm

**R25 000 – 35 000**

158

Marthinus Johannes **DE JONGH**

SOUTH AFRICAN 1885–1942

*A Cottage in the Mountains*

signed

oil on canvas

22,5 by 28cm

**R10 000 – 15 000**

156



157



158





159



160

159

Maria Magdalena **LAUBSER**

SOUTH AFRICAN 1886–1973

*Coffee Break*

signed and dated 24

charcoal

25 by 34cm

R5 000 – 7 000

160

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*Soutpan, TvI.*

signed, dated 44 and inscribed with the title in pencil

pencil

22 by 35cm

R25 000 – 35 000

161

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*A House Beneath a Shady Tree*

signed in pencil in the margin

linocut

19 by 27cm

R8 000 – 10 000

162

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*Plaasgeboue (Nilant 52)*

signed, dated 1920 and inscribed

Boerehuis, Lichtenburg, TvI in pencil in the margin

linocut

6,5 by 12,5cm

R6 000 – 8 000

163

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*Mimosa, N. TvI (Nilant 99)*

signed, dated 1927 and numbered 17/50 in pencil in the margin

linocut

10 by 13cm

R6 000 – 8 000



164

Maria Magdalena **LAUBSER**

SOUTH AFRICAN 1886–1973

*Windmill*

signed in pencil in the margin  
woodcut  
12,5 by 17,5cm

**R10 000 – 12 000**

**LITERATURE**

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg, 1994, page 173, catalogue number 459

165

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*Houses by a Canal, Amsterdam*

signed in pencil in the margin  
linocut  
13 by 17,5cm

**R10 000 – 15 000**

166

Jacob Hendrik **PIERNEEF**

SOUTH AFRICAN 1886–1957

*Hoenderhok, Meerlust (Nilant 3)*

signed in pencil in the margin  
woodcut  
image size: 27 by 26cm

**R18 000 – 24 000**

A drawing of the same subject is in the State Archives, Pretoria, no A941-1682

**LITERATURE**

Stephan Welz, *Art at Auction in South Africa 1969-1989*, AD Donker, Johannesburg, 1989, page 196, illustrated  
Margaret Vorster, *Jacob Hendrik Pierneef (1886-1957) as Printmaker*, 1986, page 13, catalogue number 15

Dated 1932 by Schweikerdt

This image was selected for the cover of the brochure for the Architectural Section of the Empire Exhibition, held for the first time in South Africa in 1936. It was opened by the Governor General, Lord Clarendon, and brought together people, objects and ideas from across South Africa and the British Empire. Johannesburg was chosen as the host city as 1936 marked the celebration of its Golden Jubilee.



164



165



166

167

John Marsden **DRONSFIELD**

SOUTH AFRICAN 1900–1951

*Improvisation on an African*

Theme: No 1

signed, inscribed with the title in pencil on the reverse

oil on paper

56 by 47,5cm

**R8 000 – 12 000**

168

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

*Sculptured Head, Seychelles*

signed, numbered artist proof 1/2 and inscribed with the title in pencil in the margin

screenprint in colour

42 by 60,5cm

**R25 000 – 40 000**

169

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

*Magic Sticks*

signed, inscribed with the title and numbered 9/30 in pencil in the margin

silkscreen printed in colours, unframed

42 by 61cm

**R12 000 – 16 000**

**EXHIBITED**

Standard Bank Gallery, *Walter Battiss*

*Gentle Anarchist, Retrospective*,

20 October - 3 December 2005,

catalogue page 193, illustrated

170

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

*Untitled*

signed and numbered 21/25 in pencil in the margin

silkscreen printed in colours, unframed

sheet size: 45 by 60cm

**R12 000 – 16 000**

171

Maud Frances Eyston **SUMNER**

SOUTH AFRICAN 1902–1985

*A Street Corner in Paris*

signed

ink and watercolour

32 by 40cm

**R25 000 – 35 000**

172

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

*Oranjezicht, Cape Town*

signed and inscribed with the title watercolour

33,5 by 47cm

**R25 000 – 40 000**

173

Walter Whall **BATTISS**

SOUTH AFRICAN 1906–1982

*Downtown, New York*

signed, dated 1974 and inscribed with the title

watercolour

38 by 56,5cm

**R20 000 – 30 000**

171



172

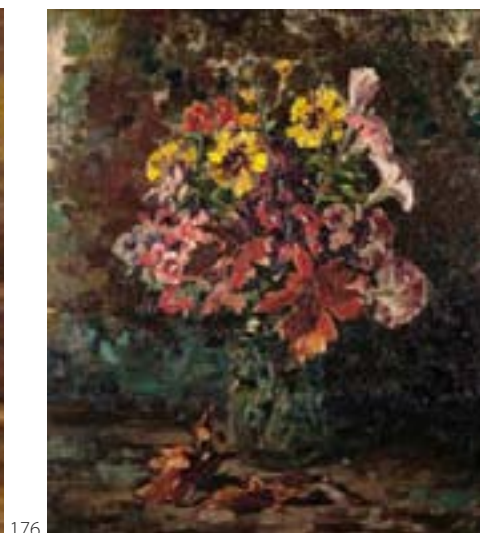


173





175



176



177

174

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

*Portrait of a Woman*

signed

oil on board

36,5 by 28cm

R6 000 – 8 000

175

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

*A Still Life with Spring Flowers*

signed

oil on canvas board

73,5 by 54,5cm

R18 000 – 24 000

176

Otto **KLAR**

SOUTH AFRICAN 1908–1994

*Still Life of Flowers*

signed and dated 1944

oil on card

42 by 35,5cm

R12 000 – 16 000

177

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

*A Cyclamen in a Pot*

signed

oil on canvas

60 by 50cm

R20 000 – 30 000

178



178

Nerine Constantia **DESMOND**

SOUTH AFRICAN 1908–1993

*Four Pomegranates*

signed and dated '77; signed, dated 1977  
and inscribed with the title on a label on  
the reverse

oil on canvas laid-down on board

21 by 34cm

R8 000 – 12 000



179

179

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

*Out for a Walk*

signed  
oil on board  
54 by 42,5cm

R15 000 – 20 000



181

181

Bettie **CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010

*A Still Life with Jug, Fruit and Glasses*

signed and dated 1949  
oil on board  
25 by 29,5cm

R15 000 – 20 000



182

183

Bettie **CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010

*Symbols*

a portfolio of ten lithographs, published by Goodman Gallery, Johannesburg, 1969 each signed and numbered 18/100 in pencil in the margin, signed and dated 1969 in the plate, in original portfolio: and a lithograph signed and dated 1969 in the plate  
sheet size: 58,5 by 46cm

R10 000 – 12 000

180

Nerine Constantia **DESMOND**

SOUTH AFRICAN 1908–1993

*Xhosa Women*

signed  
oil on board  
29,5 by 25cm

R3 000 – 5 000

182

Bettie **CILLIERS-BARNARD**

SOUTH AFRICAN 1914–2010

*Cubist Head*

signed  
oil on canvas board  
29 by 23,5cm

R15 000 – 20 000

184

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906–1991

*Pierrot*

signed  
oil on board  
40 by 32cm

R4 000 – 6 000





185



186



187



188

185

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909–2005

*Houses Under Trees*

signed and dated 1990  
watercolour and charcoal  
38 by 54,5cm

**R18 000 – 24 000**

187

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

*A Labourer's Cottage*

signed  
pastel on paper  
34 by 50cm

**R15 000 – 20 000**

189

Iris **AMPENBERGER**

SOUTH AFRICAN 1916–1981

*Off to Town*

signed  
oil on canvas board  
39 by 49,5cm

**R7 000 – 10 000**

186

Terence John **MCCAW**

SOUTH AFRICAN 1913–1978

*Landscape with Windmills*

signed and dated 51  
oil on canvas board  
29 by 39cm

**R12 000 – 16 000**

188

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

*A Landscape with a Church Spire*

signed  
oil on canvas laid-down on board  
29 by 39cm

**R10 000–15 000**

190

Leng **DIXON**

SOUTH AFRICAN 1916–1968

*Cape Homestead*

signed and dated 55  
pen, watercolour and heightening  
44 by 54cm

**R15 000 – 20 000**





191



192



193

191

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*In die Swartland*

signed and dated '84

oil on board

16 by 60cm

R20 000 – 30 000

192

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*Mountainous Landscape*

signed and dated 88

oil on board

19 by 49cm

R20 000 – 30 000

193

Pieter Gerhardus **VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*Landscape with Wheat Fields*

signed and dated '62

oil on board

35 by 45cm

R20 000 – 30 000

194

Andrew James Jowett  
**MURRAY**

SOUTH AFRICAN 1917–1998

*Eve in the Garden of Eden*

signed  
oil on board  
40 by 47cm

**R8 000 – 10 000**

**EXHIBITED**

South African National Gallery,  
Cape Town

194



195

195

Errol Stephen **BOYLEY**

SOUTH AFRICAN 1918–2007

*A Forest Pool*

signed  
oil on board  
75 by 50cm

**R20 000 – 25 000**

196

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919–2006

*Figures with Birds, a pair*

both signed  
oil on board  
both approximately 28 by 18cm  
(2)

**R8 000 – 10 000**

197

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920–2010

*Flowers in a Vase*

Letter of authentication signed by  
Jan Neethling, dated 11 May 2011,  
attached to the reverse  
oil on board  
60 by 52cm

**R30 000 – 50 000**

**PROVENANCE**

A gift from the artist to Madeleine  
von Biljon, and thence by descent

197





198



199



201

198

Alexander **ROSE-INNES**

SOUTH AFRICAN 1915–1996

*Young Girl with Auburn Hair*

signed

pastel on paper

56 by 38cm

**R20 000 – 40 000**

199

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

*Portrait of a Girl*

signed

oil on board

27,5 by 17cm

**R12 000 – 16 000**

200

Carl Adolph **BÜCHNER**

SOUTH AFRICAN 1921–2003

*Abstract Face*

signed

mixed media on paper

46 by 38,5cm

**R10 000 – 12 000**

201

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923–1980

*Self Portrait*

signed and indistinctly dated '42

charcoal heightened with white

38 by 34cm

**R12 000 – 16 000**

202

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

*Cubist Woman*

studio stamp signature

gouache on paper

30,5 by 22cm

**R5 000 – 8 000**

Eugene Labuschagne taught himself the major developments in art history by visiting art galleries in Paris and then by doing his own sketches. He always believed that Cubism was the single most important development in 20th century art. He did several "cubist" sketches of his wife, Lydia. He started off with a fairly straightforward representational drawing, which he modified in a series of sketches to teach himself what the Cubists were doing. He did not sign these sketches because he was not a Cubist. This one bears a studio stamp and was done in about 1948.

203

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

*Girlie and Mr Bezuidenhout*

studio stamp signature

pencil

25 by 35cm

**R3 000 – 5 000**

At first glance this sketch looks like a cartoon. The Bezuidenhouts lived on a farm in the Piet Retief district. Eugene Labuschagne did this sketch of them seated on a bench in the 1950s. Mr Bezuidenhout called his wife “Girlie” and she thus became known to everyone in the district as “Girlie Bezuidenhout”. By the late 1950s Girlie’s obesity problem had become so severe that Mr Bezuidenhout had to modify the back of his old 1940s Chev so that she could fit into it. This sketch is neither a caricature nor a flattering portrait, but a gentle, accurate record of the Bezuidenhouts at their best looking.



202

203



204

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

*Dancers*

studio stamp signature

lithograph printed in colours

13 by 30cm

**R3 000 – 5 000**

205

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

*Swazi Dance*

studio stamp signature

pencil and watercolour

22 by 25cm

**R5 000 – 8 000**

This is a preliminary sketch for an oil painting



205

206



206

Eugene **LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

*Il Pescatore*

studio stamp signature

pencil, watercolour and gouache

40 by 53cm

**R7 000 – 10 000**

This is the preliminary sketch for “Il Pescatore”, which appeared at the Genoa Biennale in 1951. This sketch was done during 1951 in Volksrust shortly after Eugene Labuschagne returned from his studies in Paris. The resultant oil painting was highly regarded by the organizers of the Biennale

and they decided that it was the only entry that they would accept from South Africa. The catalogue speaks for itself. It was one of a few paintings illustrated alongside great European masters such as Fernand Léger, Pignon, Marchard, etc. The Italian press said very complimentary things about Eugene Labuschagne. Glowing reports also appeared in the South African Press, see *Sunday Express*, April 20, 1952, and especially *Die Transvaler*, Thursday, 5 November, 1953. This article has a photograph of Walter Battiss holding up the painting with the comment that Eugene Labuschagne’s painting represents the new direction in art.





207



208



210

207

Marjorie **WALLACE**

SOUTH AFRICAN 1925–2005

*A Mediterranean Archway*

signed

oil on canvas

80 by 53cm

R20 000 – 25 000

208

Alexander Cecil **PODLASHUC**

SOUTH AFRICAN 1930–2009

*Oppie Stoep*

signed and dated 1970

oil on board

89,5 by 49cm

R40 000 – 60 000

209

Frederik Bester Howard **LAUBSCHER**

SOUTH AFRICAN 1927

*Rock Study, Llandudno*

signed and dated '91, inscribed with the title and "monoprint plus palette knife" on a label attached to the reverse

monoprint and acrylic on paper

29 by 40cm

R8 000 – 12 000

210

Frederik Bester Howard **LAUBSCHER**

SOUTH AFRICAN 1927

*A Corner of Rocks, Llandudno*

signed and dated '91, inscribed with the title and "monoprint plus palette knife" on a label attached to the reverse

monoprint and acrylic on paper

39,5 by 28,5cm

R8 000 – 12 000

211

Pieter **VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931–2008

*White Flowers in a Vase*

signed and dated 84, stamped with the artist's chop mark

pastel on paper

52 by 36,5cm

R12 000 – 18 000

212

Pieter **VAN DER WESTHUIZEN**

SOUTH AFRICAN 1931–2008

*Red Roses in a Blue Vase*

signed and dated '94

pastel on paper

38 by 43cm

R16 000 – 20 000



213

Gail Deborah **CATLIN**

SOUTH AFRICAN 1948

*Fynbos in a Vase*

signed and dated 95

oil on board

72,5 by 71cm

**R20 000 – 30 000**

214

Adriaan Hendrik **BOSHOFF**

SOUTH AFRICAN 1935–2007

*Children on the Beach*

signed

oil on canvas board

40 by 50cm

**R30 000 – 50 000**

215

Andrew Clement **VERSTER**

SOUTH AFRICAN 1937

*Dog, Beach Situation, Durban*

signed and dated 75, inscribed with the artist's name and address on the stretcher, inscribed with the title on a label attached to the reverse

oil on canvas

91 by 121cm

**R15 000 – 20 000**

216

David Nthubu **KOLOANE**

SOUTH AFRICAN 1938

*Ten Portraits*

each signed and dated 04

pencil, watercolour and gouache

each approximately 31 by 43cm (10)

**R40 000 – 60 000**



214



215



216

part lot

217

Stella **SHAWZIN**

SOUTH AFRICAN 1923

*Reflection*

signed and numbered 2/8  
bronze and perspex, on a white  
marble base  
height: 17cm, including base

R18 000 – 24 000

218

Stella **SHAWZIN**

SOUTH AFRICAN 1923

*Figure in Movement on Stomach*

signed and numbered 4/8  
bronze, on a rectangular black marble  
base  
height: 30cm excluding base  
32cm including base

R20 000 – 30 000

219

Stella **SHAWZIN**

SOUTH AFRICAN 1923

*Figure in Movement X*

signed and numbered 3/8  
bronze, on a circular black marble  
base  
height: 47cm excluding base  
53cm including base

R20 000 – 30 000

220

Speelman **MAHLANGU**

SOUTH AFRICAN 1958–2004

*Two Figures*

signed and numbered 7/9  
bronze  
height: 37cm

R20 000 – 30 000

217



219



218



220



221

Sidney **BECK**

SOUTH AFRICAN 1936

*The Ballerina*

signed  
bronze  
height: 28cm

R25 000 – 35 000

221



222

Alfred **THOBA**

SOUTH AFRICAN 1951

*Lovers by Candlelight*

signed and indistinctly dated 08

oil on board

64,5 by 116cm

R18 000 – 24 000

223

Speelman **MAHLANGU**

SOUTH AFRICAN 1958–2004

*Dancing Figures*

signed

oil on paper

49 by 69cm

R10 000 – 12 000

224

William **BESTER**

SOUTH AFRICAN 1956

*Young Boy with Cat*

signed and dated '00

oil on canvas board, in a painted metal frame

26 by 20cm excluding frame

52,5 by 39cm including frame

R8 000 – 10 000

225

William **BESTER**

SOUTH AFRICAN 1956

*A Game of Cards*

signed and dated 99

oil on canvas board, in a painted metal frame

14 by 19cm excluding frame

38 by 28cm including frame

R8 000 – 10 000



222



224



225



226

226

William **BESTER**

SOUTH AFRICAN 1956

*The Haircut*

signed and dated 04

oil on canvas laid-down on board, in a painted metal frame

21 by 13,5cm excluding frame

34 by 33cm including frame

R12 000 – 15 000

227

Roger **BALLEN**

SOUTH AFRICAN 1950

*Sitting Room, from the Shadow Chamber series*

signed, dated 2002 and numbered 3/20 on the reverse  
black and white photograph,  
selenium-toned archival print on  
Ilford 24K Silver Gelatine paper  
36 by 36cm

R7 000 – 10 000

228

Roger **BALLEN**

SOUTH AFRICAN 1950

*Bitten, from the Shadow Chamber series*

signed, dated 2004 and numbered 11/20 on the reverse  
black and white photograph,  
selenium-toned archival print on  
Ilford 24K Silver Gelatine paper  
36 by 36cm

R7 000 – 10 000

229

Hendrik Christiaan **NIEMANN**

SOUTH AFRICAN 1941

*Smoking a Pipe*

signed and dated 84  
oil on board  
28,5 by 24cm

R10 000 – 15 000

227



228



230

Hendrik Christiaan **NIEMANN**

SOUTH AFRICAN 1941

*The Flower Seller*

signed and dated 95  
oil on board  
40 by 21cm

R30 000 – 40 000

231

Dylan **LEWIS**

SOUTH AFRICAN 1964

*Avocet*

signed, inscribed with the title and  
numbered 14/75 in pencil in the  
margin  
serigraph  
83 by 61,5cm

R8 000 – 10 000

231



232

Beezy **BAILEY**

SOUTH AFRICAN 1962

*Tropical Elephant*

signed and dated 06, inscribed  
with the title on the reverse and  
on the stretcher  
oil on canvas  
101 by 101cm

**R7 000 – 10 000**

233

Beezy **BAILEY**

SOUTH AFRICAN 1962

*Three Men in a Tub*

signed and dated '06, inscribed with  
the title on the reverse and on the  
stretcher  
oil on canvas  
51 by 71cm

**R5 000 – 7 000**

234

Jan **NEETHLING**

SOUTH AFRICAN 1938

*Nudes Roller-Skating*

inscribed with the artist's name, title,  
medium and dated 2008 on the  
reverse

acrylic and silkscreen on board  
61 by 78,5cm

**R5 000 – 7 000**

**EXHIBITED**

Erdmann Contemporary Art, Cape  
Town, *Uncle Six Fingers Exhibition*,  
November 2008

232



233



235



235

Andrew **HOLLIS**

SOUTH AFRICAN 1974

*Individuals I*

signed, dated 2007 and inscribed  
with the title on the reverse  
oil on canvas, unframed  
90 by 160cm

**R20 000 – 40 000**

236 - 240 No lots